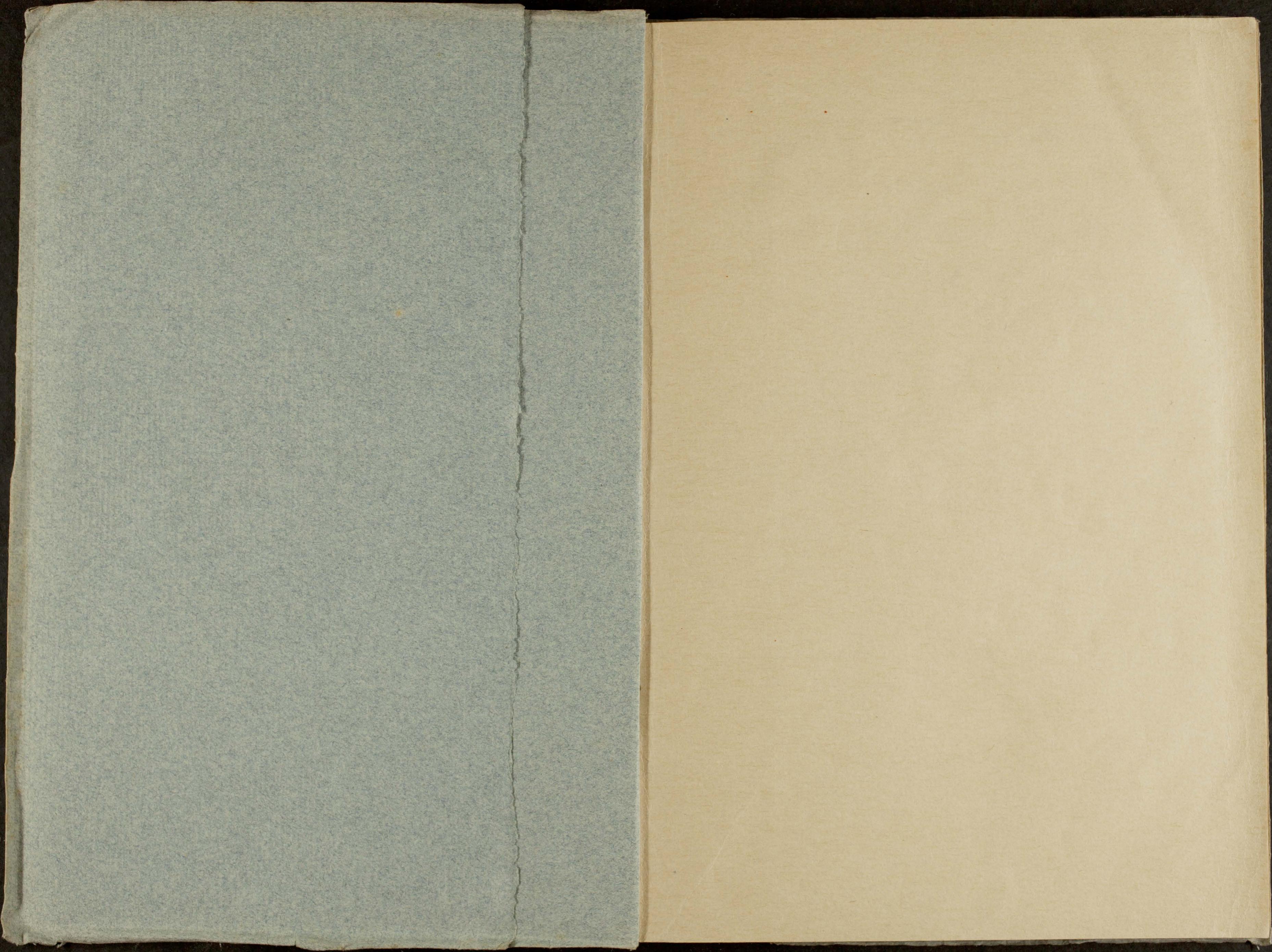


PANAMA-CALIFORNIA  
INTERNATIONAL  
EXPOSITION  
SAN DIEGO

May 15<sup>th</sup> to July 31<sup>st</sup>  
1916



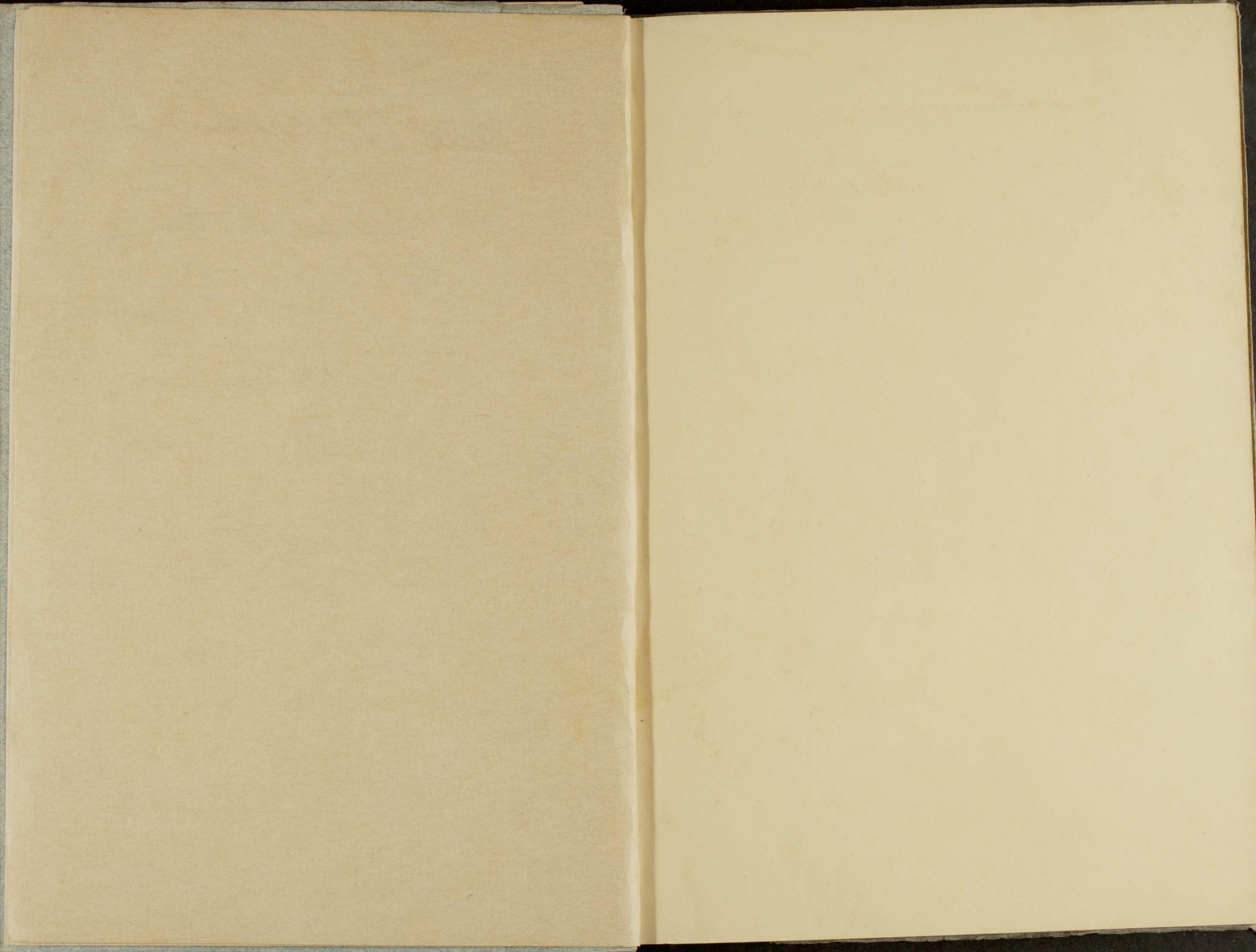
THE  
NETHERLANDS  
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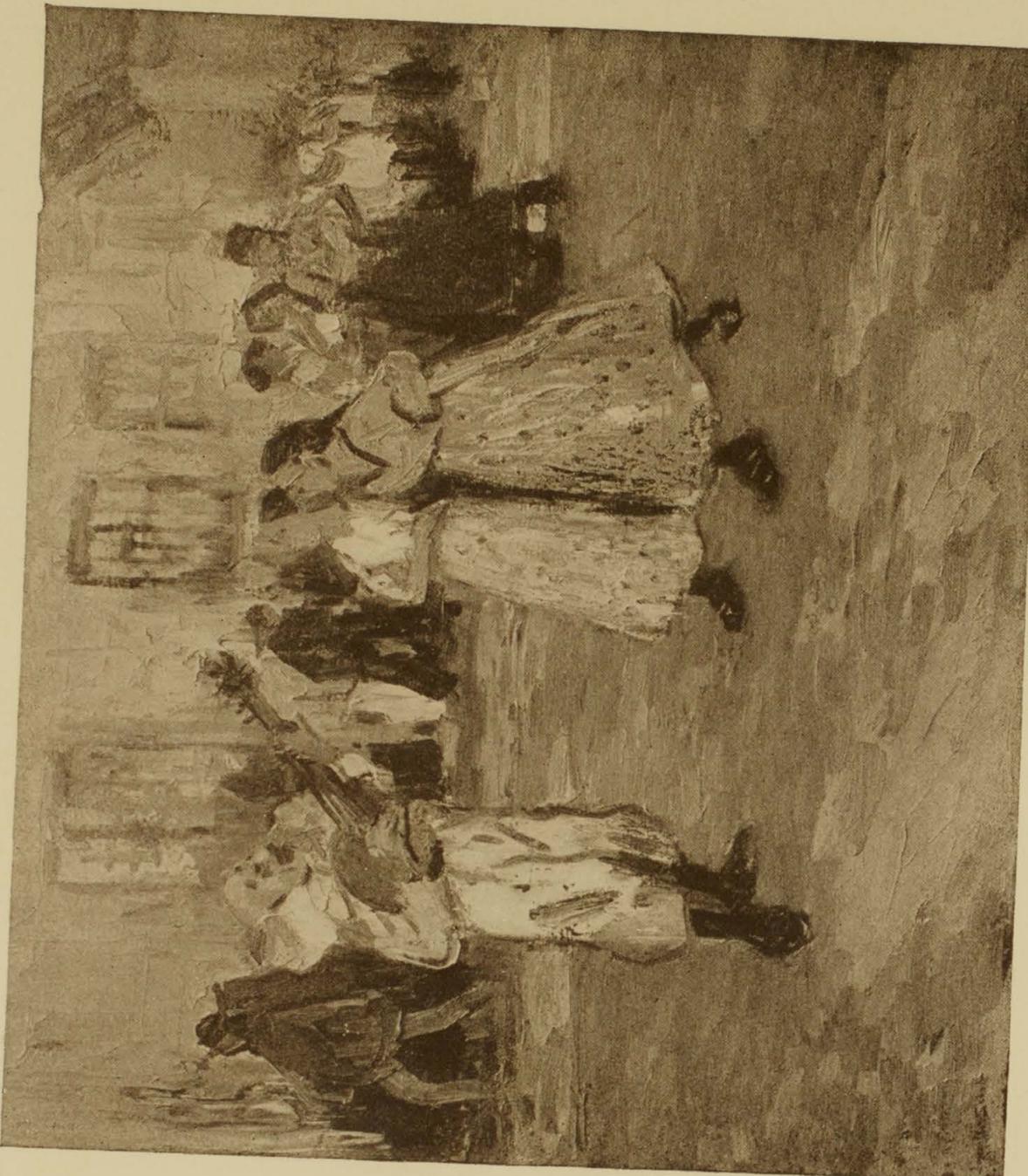


Jane F. Easton  
Terry Road  
La Jolla

---

Jane 17<sup>th</sup> 1916.





"Carnival"

Louis van Soest

THE  
NETHERLANDS  
(HOLLAND)  
ART EXHIBITION

WITH  
AN INTRODUCTION  
BY

J. NILSEN LAURVIK

COMMISSIONER OF  
FINE ARTS FOR NORWAY AT  
THE PANAMA-PACIFIC  
INTERNATIONAL  
EXPOSITION



CIRCUIT  
EXHIBITION  
1916-1917

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EXHIBITION OF  
CONTEMPORARY DUTCH ART  
1916-1917

ARRANGED BY  
G. E. DE VRIES, Manager

UNDER THE PATRONAGE OF  
HIS EXCELLENCY

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San Francisco, California*

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*Associate Resident Commissioner General  
to the Panama-Pacific International Exposition  
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JOHN E. D. TRASK

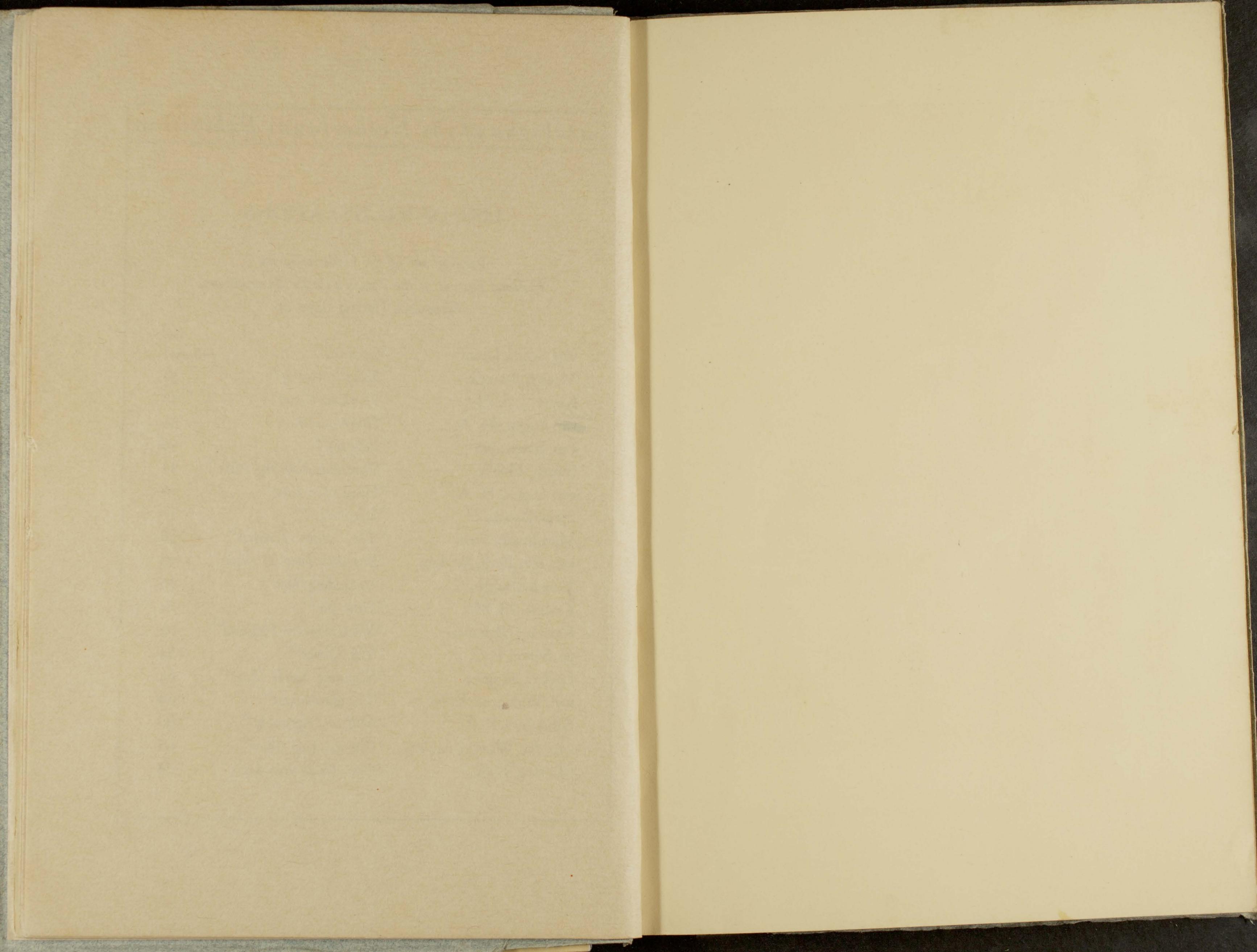
*Chief of the Department of Fine Arts  
Panama-Pacific International  
Exposition*

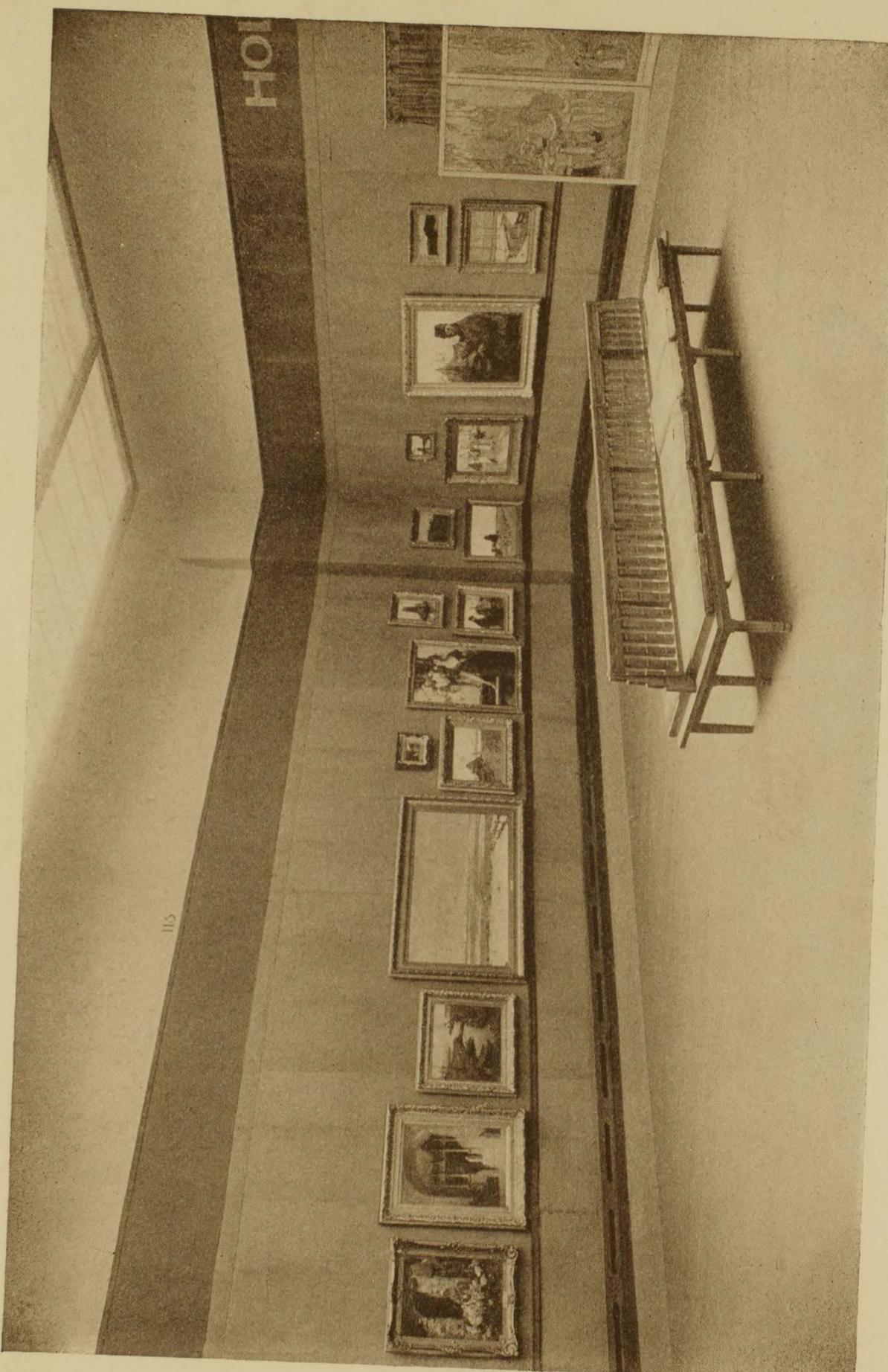
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A Gallery in the Holland Section, Palace of Fine Arts, Panama-Pacific International Exposition

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### INTRODUCTION

#### I

THAT part of contemporary Dutch art which is being produced by the younger generation of painters from whom we may expect the masters of tomorrow is in a state of transitional ferment that promises a complete revolution in the artistic traditions of Holland. For it cannot be denied that the movement initiated by Johannes Bosboom and his illustrious compeers, now known as the Hague School, who made the latter half of the nineteenth century Dutch art resplendent with their genius, was essentially a revival which carried forward the traditions bequeathed by the old masters of Dutch art.

In those luminous well-balanced church interiors, which have made Bosboom famous the world over, we have an extension of the practices of Vermeer and Pieter de Hoogh, while the simply conceived domestic episodes of Josef Israels, Blommers and Neuhuys retell with a modern accent the tale of domestic life told by their predecessors of the seventeenth century. That it was possible successfully to reconstruct an art on lines so closely paralleling those

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of a bygone period was in itself a sufficient demonstration of the remarkable continuity and inherent vitality of Dutch traditions in social and political life as well as in art, whose history had, previous to the appearance of these men, been regarded as a closed chapter in the annals of art. In their reversion to the noble traditions of their great masters they performed a notable service, rescuing painting from the pedantic mediocrity into which it had ignominiously fallen, and through them Dutch art was saved from utter oblivion.

However, the real Renaissance of modern art in Holland begins, not with these men who so eloquently reaffirmed the ancient gospel of their predecessors; its birth dates, phoenix-like, from the death of Vincent van Gogh in 1890, when the Hague School was achieving its greatest triumphs. This extraordinary luminary who disappeared so sadly in the West was soon to rise again in the East and eclipse the lunar lights who had made the dark night of modern Dutch art bright with their presence. The saffron-streaked dawn of that day approaches and with it those exponents of a more luminous, colorful palette that threatens to completely change the face of art in Holland as it has elsewhere in the world. His work, universally regarded during his lifetime as the fantastic experiment of an erratic temperament, was placed

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by his death in the realm of accomplished facts that had to be reckoned with. The memorial exhibition of his works, held shortly after his demise, made a powerful impression upon critics and laymen, but most of all upon the younger generation of painters who are writing the new chapter in Dutch art begun by Vincent van Gogh. The effect of this upon the art of Holland is beginning to manifest itself in the work of its most promising younger painters as well as in certain of the older painters who have developed with the times.

Indeed, the general aspect of this collection of paintings brought together by Mr. G. E. de Vries is distinctly light and colorful. Retaining in part the works exhibited in the Netherlands Section in the Palace of Fine Arts at the P.P.I.E., 1915, the additions to this Post-Exposition Exhibition shown at the P.P.I.E., from January 1st to May 1st of 1916, comprises in the main works by younger men of pronounced modern tendencies. Instead of the gray tones of the old palette that served the famous Hague School and their successors there is a predominance of lighter hues, and here and there, as in the radiant "Early Morning" of Johan Meyer's, we are confronted with the violet shadow and its complementary prismatic accompaniments. These are the bright harbingers of the new day over which the fame of the old

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still lingers. In this as in all other matters, the essential conservatism of the Dutch character manifests itself in a certain grave deliberation in adopting this new point of view.

These modern tendencies are of recent date, nor have they so far succeeded in wholly displacing the older art which still finds its notable exponents in such men as Breitner, Willem Witsen (the Fine Arts Commissioner for the Netherlands at the P.P.I.E., 1915), Kever, van Wanig, Kramer, Carel L. Dake and the venerable Hendrikus van Ingen as well as such representatives of the younger generation as Anna Kerling, whose color and treatment has something of the sobriety of those older painters with whom J. S. H. Kever finds a natural affinity. Strongly reminiscent of Israels and Blommers, between whom he occupies a middle position, he is one of the last remaining active reminders of the romantic sentimentalism of a certain part of the Hague School whose matter and manner is perpetuated by Hobbe Smith in his fishing types. Directly related to this school by tradition and training we find Cornelis van Wanig, the pupil of Bosboom, maintaining its traditions in a series of well-painted landscapes and views of picturesque old towns presented with an eye fully alive to their romantic allure. Arriving at his maturity at a time when the Hague School

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was in its heyday it is not surprising that Jacob Zon should have been dazzled by its glamour and led to emulate the success of his masters, whose achievements we find echoed in the peasant woman "Preparing Fodder." While it is a piece of modern Dutch genre in the accepted style of the 'nineties, the treatment is more direct and realistic than we are accustomed to expect from Dutch painters of such subjects. In his longshoreman "Navvying" we see an attempt in the direction of a more clearly and scientifically rendered realism in which the subject is studied in relation to its milieu of light and circumambient ether.

It is one of numerous indications of the gradual acceptance of the modern viewpoint, which has also worked its will in Eugene Lücker, whose transition from the older manner to the new is admirably illustrated in his view of "Dordrecht," with its famous church tower rising up out of its enclustering red-tiled houses, while his recently painted "Blooming Apple Tree," with its fresh, pure color and suggestive handling, reveals the unmistakable influence of van Gogh's brilliantly painted orchards. This spirit of modernity is even more insistently expressed in the colorful and highly decorative art of Tjerk Bottema which is strongly related to the modern poster school in its feeling for simple

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masses and flat tonalities. Even in these small tempera paintings one feels the decorator whose gifts recently found opportunity for fuller expression in a series of decorations in the Royal Palace in Berlin. Accompanying him on this road is the talented young artist Joan Collette, whose prismatic interpretation of "Volendam Fishermen," in the manner of the pointillists has at least an element of novelty when applied to the gray, low-toned subjects made familiar by Israels and Blommers. However, it finds its basis and justification in reality as all know who have observed Holland at certain times in Spring and Summer. These younger men of the new movement simply carry forward the discovery made by that open-eyed American painter, Gari Melchers, who long since saw that Holland was not always enveloped in a drab and forbidding gray mist.

Conceived in a similar vein of sprightly joyousness of color and treatment, the sparkling art of C. Vreedenburgh reveals a blithe nature in love with clear skies and sunlit fields that are in sharp contrast to the gray, melancholy waste of snow-covered meadowland traversed by silent canals that take their sombre color from the leaden sky, heavy with humidity and impending storm, which Martinus Kramer loves to paint. Winter in the lowlands is his almost con-

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stant theme. Gifted beyond most of his contemporaries, his sound technique and uncommon justness of observation combine to make him one of the most notable figures among the older practitioners of Dutch landscape painting.

Of contemporary painters who serve as a sort of bridge between the conservatism of the past and the radicalism of today, few present a more interesting physiognomy than M. van der Maarel, whose portrait and figure pieces, whose beach scenes and still-life pieces, not to mention his animal studies, have gained for him a wide and well-deserved fame. Sanely progressive, susceptible to new influences, while retaining the virtues of established forms, his art affords an excellent example of modernity solidly founded upon traditional basis, as may be seen in his fresh, broadly summarized treatment of children playing "On the Beach." Among the older painters who are in the full tide of their activity there could be no greater contrasts of treatment and subject matter than is found in the meticulous, almost photographic verisimilitude of the zoological studies of Jan van Essen, in the romantic Oriental subjects of Professor Carel L. Dake, in the very personal landscapes and animal pieces of C. Koppenol, in the powerfully conceived religious subjects of Jan Toorop and in the versatile modernity of Louis

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*van Soest.* *Van Essen* is universally regarded today as the foremost animal painter in Holland, whose truthful naturalism is free from the dryness usually accompanying such impeccable draughtsmanship; Professor Dake stands as the representative of sound, academic craftsmanship that has won him many honors; C. Koppenol has acquired considerable fame with his pictures of geese and Jan Toorop is generally conceded to be one of the most original and forceful talents in contemporary Dutch art, while *van Soest* commands the interest of a discriminating public by reason of his constant variety and vivacity.

To those unacquainted with latter-day developments in Dutch art, *van Soest's* "Carnival" will come as a complete surprise. In subject and treatment this is as far from the Hague School as anything could well be. The technical virtuosity, the breadth and certainty of characterization, the vivacious play of adroitly harmonized colors, the sense of life and movement in the scene, recall the dash and daring of Hals, but a Hals whose nostrils are filled with the breath of modernity. He vies with the younger generation who are having their fling. By comparison with the verve of the older man, Frans Oerder appears sedately reserved, though we sense the modern man in his painting of pe-

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ants "Waiting" in a bare, white-washed room, a most interesting bit of modern genre painting that recalls Raffaeli and painted with something of his sparse economy of means. In its bare, unromantic aspect it seems to be more Dutch than the commonly accepted interpretations of Holland and its people. It seems to me that this canvas points the direction in which contemporary Dutch art must go if it would remain characteristically national as well as modern in spirit.

How this modern viewpoint is leading contemporary Dutch artists far afield in search of new and unhackneyed subject matter is strikingly illustrated in the work of that well-known painter of modern industries, Herman Heyenbroek, who celebrates the wonder of work, not in the pastoral pursuits of peasants tilling the soil or bringing home the day's catch from the sea, but in the more strenuous and dramatic labors of steel works and colliery and the dazzling interior of the glass-blowers' factory. These subjects are not wholly new to us; we have long since become familiar with them through the masterful interpretations of the great Belgian sculptor, Meunier, who was the pioneer in this field. But this marks the first appearance of such subjects in Dutch art. It is their first exhibition in America, and it gives me pleasure to chronicle this fact.

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If perchance you turn from these lurid labors of Vulcan to the little Dutch landscape in "Wintertime" by A. R. Mauve, the gifted son of the famous cattle painter, you are assured that Dutch art still retains a measure of its old-time reticence. Painted by a man who, in the main, is avowedly modern in the best sense of the word, this little bit of refined tonalism provides the *raison d'être* of the new movement, if any such excuse were really needed. That it has grown out of an environment so redolent of everything that is well bred in art, as is indicated by the several canvases by the elder Mauve, should give us pause. If then we consider the work of that brilliant young virtuoso of the brush, David Bautz, we will see that contemporary Dutch art has not strayed so very far from its time-honored traditions. In conception and treatment his "Dead Birds" recalls the vigorous opulence of old Dutch still-life painters with something more of breadth and verve in the handling.

The ebb and flow, the actions and reactions that keep the tide of art ever moving, is exemplified in Willem van den Berg's "Boy with Bowl of Fruit," a strongly designed, vigorously painted, rich yet subdued color ensemble, which, in its pattern no less than in its color, so strongly recalls Vermeer of Delft as to appear to derive therefrom. We

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note a similar love of citron yellow and a somewhat similar appreciation of the essential value of the background, in this instance, as so often in Vermeer, a grayish wall that at once harmonizes the color and accentuates the pattern. Moreover, it has the same curious and tantalizing combination of modernity and old masterish qualities which makes Vermeer a contemporary of Degas and Corot whilst he remains essentially of his own time. Whether such artistic redundancy is productive of vital art is a debatable question; that it has in this case furnished us with an interesting and engaging composition is undeniable. But I feel that this gifted young painter, like so many others of his type, will have to be more truly of his own day and generation before he can associate on terms of equality with Vermeer and his peers of other days. So much real ability combined with such profound admiration for what is vital in tradition as is shown here should go far toward accomplishing the high aims revealed in this striking little canvas.

It is not in the work of these younger men, however interesting and significant they may be, that we find the clou of this exhibition of Dutch art. This distinction is reserved for the oldest exhibitor in the collection, that little known and rarely seen artist, Hendrikus van Ingen, who is here in-

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troduced to America for the first time. This admirable artist who has reached his threescore and ten without fame overtaking him presents an example of artistic reticence that is comparable to the unobtrusive career of the late French naturalist, Henri Fabre, who was rescued from obscurity by Maeterlinck. Both nature lovers who found their contentment in the contemplation of nature, they were each revealed to an unsuspecting world by a poet. In the case of van Ingen we are indebted to the Dutch poet and novelist, Frederick Van Eeden, for performing this public service.

When we see these beautiful, quiet and completely realized canvases of van Ingen we understand the envy and fear of his contemporaries who basked in the limelight. There is more than good painting here; these canvases evoke a mood that is purely pastoral and as far removed from the conventional concoctions of picture makers as can well be imagined. It is perhaps not strange that so serene a spirit should have possessed his soul in patience unmindful of the world's neglect and the rebuffs of his confrères. But the whirligig of time will no doubt take its revenge and he will last far beyond the shallow successes of certain of his much-applauded contemporaries. Among the cattle painters of the world he will assuredly be ranked with the great ones,

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while his feeling for nature oftentimes gives to his canvases the character of landscapes wherein the cattle take their place in the larger scheme of things. Like Mauve and Troyon he has the rare faculty of seeing cattle in relation to their natural milieu, rather than as a detached episode depicted solely for its own sake.

The very lay of the land seems to correspond to the movements and lines of the animals inhabiting it; they are a veritable part of it, and as the flight of birds in air emphasize its volatile quality so do these cattle quietly grazing in the lush-grown meadows emphasize their everlasting permanence, the true source of man's eternal renewal. And this art, which is so deeply rooted in the native soil of his beloved Holland, is a symbol of all that is most lasting in Dutch life as well as in its art. In years the oldest of them all, save Matthys Maris who no longer paints, van Ingen's heart is as blithe as the youngest radical who dreams of setting the river afire with his genius. Though his matter and manner may appear "old hat" to the hurrying eyes of the younger generation, his enthusiasm for his craft is of the essence of youth, the very stuff of which enduring art is made. A country that can produce such buoyant old age may contemplate the ebullient antics of its youth with equa-

nimity, for the one is a token of its vigor no less than the other.

II

For a long time graphic art in Holland was dedicated almost exclusively to reproductive aims, and there arose a group of men whose translations of famous masterpieces were the envy of contemporary engravers. Only recently have the various graphic mediums been widely exploited as means of individual expression, hence the paucity of commanding personalities in Dutch graphic art.

Much of its present-day output has retained its old-time reproductive character. However, this has not been without its compensations. It served as a sound basis of technical knowledge upon which modern Dutch graphic art has progressed toward the personal achievements of such of the older men as Bauer and Th. van Hoytema, and Jan Poortenaar and Lodewyk Shelfhout among the younger practitioners. The fine plates of van der Valk, well drawn and justly bitten, the large and small plates of de Jong, the carefully executed plates of Haverkamp with their well-drawn figures, the closely studied, beautifully bitten plates of Hemelman, whose line in his intimate study of a "Small Gelder

Yard" has the precise character of an old engraving, these, and the rather dramatic plates of the well-known Johannes Mattheus Graadt van Roggen, show upon what a solid basis of knowledge of the metier their art is founded.

But perhaps even a better evidence of this is here revealed in the highly accomplished work of the young Harting who has inherited the traditions established by such men as Willem Witsen, whose fundamental qualities of sound workmanship he closely approaches. In these impeccably drawn and beautifully bitten plates, in which every tone attains its true value, one is face to face with the underlying spirit not alone in Dutch art but in its life; the prodigious power of taking pains which indeed is akin to genius, if not of the very essence of it, as Carlyle observed. These plates hold and thrill one by the sheer virtue of their craftsmanship, by their amazing grasp of detail which shirks no difficulties, that gives everything its due with a meticulous care that nevertheless avoids being a mere dry assemblage of facts. To be sure, they lack the casual impressionistic quality one is accustomed to associate with etching and have on the whole more the character of steel engravings than the light, spontaneous insouciance of aqua fortis. His plates are always, however, distinguished by an interesting point of view

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and by a pictorial sense of light and shade that denotes the real artist interested in the picturesque aspect of his subject rather than in its topographical verisimilitude.

These views of "Amersfoort" and "Amsterdam" remain in the best sense of the word portraits of places glimpsed from coigns of vantage far removed from the commonplace. They furnish a striking contrast to the large, pictorial plates of Jan Poortenaar, one of the most versatile of the younger practitioners of graphic arts, who betrays a sympathy with Brangwyn in subject matter as well as in treatment, and like the robust Englishman he is inclined to over-bite his plates, seeking dramatic contrasts of light and shade by means of strong lines and large, simple masses, as in the powerfully drawn "Coast of Cornwall" and the sombre, rather sinister interpretation of "Blackfriars Bridge." This heavy-handedness finds a congenial medium in some recently finished wood-cuts which have something of the power and directness of Valotton. His lithographs are lighter, more impressionistic, with a real sense of basic structure that gives them a value beyond much of the ephemeral products of this difficult and far too easy medium. He shares with Joseph Pennell an interest in modern industries with their belching furnaces, enormous cranes, and tall stacks

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making black pinnacles against a murky sky. Everything from his hand has a contemporary flavor.

Even more avowedly modern in outlook as well as treatment is the art of Lodewyk Shelfhout, one of the most gifted and personal artists in the new movement. With the exception of Bauer, his plates approach more nearly the ideals of etching both technically and temperamentally than do certain more conventional things shown here, and his pictorial point of view is more provocative of esthetic stimulation. A product of latter-day radical movements (more properly defined as reactionary, in that they seek the inspiration of their esthetic renewal in certain of the old masters and in Greco in particular) these etchings of Shelfhout are nevertheless imbued with something essentially personal in treatment and outlook. In its dramatic quality of light and shade, which emphasizes the underlying structural form of the landscape, his view of "Les Angles" recalls Greco's unforgettable view of Toledo and was perhaps inspired thereby. He is a painter as well as an etcher, and though admittedly caviar to the general he is certainly no more so than A. Mentor who, at the age of fifty, has turned his back upon the conventionalism of his youth to espouse an esoteric symbolism that defies popular analysis.

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Nevertheless he has found patrons ready to commission stained-glass window designs in this manner which, in conservative Holland, would indeed be cause for astonishment did we not remember that this was the cradle of ancient mysticism no less than of a clearly defined realism.

In concluding this brief survey of contemporary Dutch graphic art, I can do no better than to close with a reference to its two most distinguished older practitioners, M. A. J. Bauer and Th. van Hoytema. The latter's refined and stylistic lithographs introduce into Dutch art something of the highly accomplished and finished draughtsmanship that we are accustomed to associate chiefly with French art, while M. A. J. Bauer stands today as one of the leading exponents of pure etching, of a free, impressionistic style that carries forward the traditions bequeathed by Rembrandt. He may be said to be the first really great etcher that has appeared in Holland since the master of Leyden established his supremacy in this art.

J. NILSEN LAURVIK.

San Francisco, 1916.

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*Showed this  
as poster in  
cruel frame*

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118 The Volendam Sailor

VELSEN, SUZE

119 Autumn

VLAANDEREN, JOHAN

120 Country Road in Overyssel  
121 The Country of Overyssel

VREEDENBURGH, C.

122 Unloading Peat on the Edge of a Canal  
123 Village of Blokzyl  
~~124 Village of Nieuwkoop~~  
~~125 In the Meadow~~

VREEDENBURGH-SCHOTEL, M.

126 Slum in the City of Hattem

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VUUREN, JAN VAN

127 The Mill

VAN DER WAAY, NICOLAAS

~~128~~ The Looking Glass  
129 Dutch Orphan House Girl  
~~130~~ The Springtime of Life

VAN WALCHREN, PIET M.

131 The Cornmill  
132 The Buccaneers

WANDSCHEER, MARIE

133 Nasturtiums

VAN WANING, CORNELIS ANTHONY

134 Ancient Part of the Hague City  
135 Moonlight in Dordrecht

WARTENA, FROUKJE

136 Interior  
137 In Flanders

VAN DER WEELE, H. J.

138 Dutch Ploughing Oxen

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VAN DER WILLIGEN, C. A.

139 Nasturtium

ZON, JACOB

140 Navvying

141 Preparing Fodder

GRAPHIC ART

BAUER, M. A. J.

142 Mahomed II in the Aye Sophia

143 Church in Moscow

144 Street in Constantinople

145 A Damascus Bazaar

BAUKEMA-PHILIPSE, M.

146 Castle Doorweerth

BODIFEE, PAUL

147 Old Town in Winter

BOTTEMA, TJEERD

148 Winter at Laren

149 House at Laren

150 Steeple at Laren

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DAKE, C. L., JR.

151 Dutch Landscape

GRAADT VAN ROGGEN, JOHANNES  
MATTHEUS

152 Venice

153 Venice

HARTING, DIRK

154 Steeple Amersfoort

155 Amsterdam Lock

156 Amersfoort Canal

157 Langegracht: Amersfoort

158 Amersfoort I

159 Amersfoort II

160 Amersfoort Canal V

161 Fairy Tale

162 Amsterdam

HAVERKAMP, G. C.

163 Market in the Evening: Amsterdam

164 Old Church: Amsterdam

165 St. Pieter Leiden

166 Antwerp

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HEMELMAN, ALBERT

167 Small Gelder Yard

168 Pile Driver: Amsterdam

HOYTEMA, TH. VAN

169 White Herons

ISRAELS, JOSEF

170 Knitting Fishing Nets

DE JONG, TOON

171 Veere Cathedral

172 Tjalk Outside Dordrecht

KOEKKOEK, GERARD

173 Delfshaven Harbor

KRAMER, MARTINUS

174 To the River

175 Downs Oaks

LÜCKER, EUGENE

176 Old Mill

177 Nymegen

178 Shipbuilding Yard

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179 Cathedral

180 Last Sunrays

181 Winter Evening

182 Old Houses

MARIS, MATTHEW

183 The Sower (after Millet)

MOULYN, S.

184 Le Chateau Beaufort

185 Study of the Nude

186 Villa d'Este

POORTENAAR, JAN

187 Gateway, Westminster

188 Roman Catholic Cathedral

189 Moonrise

190 Interned British Soldier

191 First Arch, Waterloo Bridge

192 At Blackfriars Station

193 Sunset

194 Westminster Abbey

195 Coast of Cornwall

196 Under the Viaduct: Amsterdam

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- 197 Waterloo Bridge and River
- 198 Evening
- 199 Blackfriars Bridge
- 200 Nude
- 201 Amsterdam: Kolkje
- 202 Amsterdam: Beurs
- 203 Amsterdam: New Church
- 204 Amsterdam: Gateway
- 205 Amsterdam: Reguliersgracht
- 206 Amsterdam: St. Nicolai Church
- 207 Newcastle: Castle Stairs
- 208 Newcastle: Cathedral
- 209 Newcastle: Cranes
- 210 Newcastle: Shipbuilding I
- 211 Newcastle: Shipbuilding II
- 212 Newcastle: High Bridge

SHELFHOUT, LODEWYK

- 213 Winter Tree
- 214 Les Angles

VAN DER VALK, M.

- 215 The Dog of Fo
- 216 The Bridge

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- 217 Sandship
- 218 Avenue
- 219 River View
- 220 Bridge
- 221 Mill Near the Lake
- 222 Old Boat
- 223 Meadow Road
- 224 Amsterdam
- 225 Old Mill Delft
- 226 Riverside
- 227 Brook Near Warmond

VELSEN, SUZE

- 228 Sunny Doorlet
- 229 Old Dutch Slum
- 230 Old Gateway: Hasselt
- 231 Door: Bethlehem Church

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LIST OF ARTISTS  
WITH BIOGRAPHICAL NOTES

by G. E. DE VRIES

ADDICKS, CHRISTIAN JOHANNES

*Born in Rotterdam.* Professor at Rotterdam Academy of Fine Arts. Subsidized by Royalty 1895-98.

BALWE, C. F. (Miss)

BAUER, M. A. J.

*Born: 1867 in The Hague.* Studied at The Hague Academy. Worked in Constantinople, France, Egypt, British India, Russia. First etchings 1889. Especially noted as an etcher and painter of oriental scenes. Medals: Antwerp, Amsterdam, Arnhem, Brussels, Berlin, Paris, St. Louis, San Francisco (Medal of Honor).

BAUKEMA-PHILIPSE, M. (Mrs.)

BAUTZ, DAVID

*Born in The Hague.* Medals: Munich 1913, San Francisco 1915.

VAN BEEK, BERNARDUS ANTONIE

*Born in Amsterdam.*

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VAN DEN BERG, WILLEM

*Born in The Hague 1886.* Pupil of his father A. v. d. Berg and Academy of The Hague. Subsidized by Royalty. Grand Prix Montevideo 1913. Worked in Berlin, Paris, Belgium. Both painter and etcher.

BERKEMEYER, LUDOLPH

DE BOER, GERARD J.

BODIFEE, PAUL

BOTTEMA, TJEERD

*Born 1882.* Twin brother of Tjerk Bottema. Painter, etcher, illustrator.

BOTTEMA, TJERK

*Born 1882.* Studied at Academies of Amsterdam and Antwerp. Studied in London, Berlin and Naples. Subjects: mostly figures in action, also decorative and illustrative art. Modern tendencies.

TEN CATE, P.

COLLETTE, JOAN

*Born in Delft 1889.* Studied at Amsterdam Academy. Friend and pupil of Jan Toorop. Illustrates and designs stained-glass windows.

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LE COMTE, A.

*Born: 1850 in Ryswyk.* Studied in Karlsruhe and Paris. Pupil of Antoon Mauve.

COSSAAR, J. C. W.

DAKE, CAREL L.

*Born: 1857 in Amsterdam.* Studied at Academies of Amsterdam and Antwerp. Well-known etcher. Became Professor at Academy of Amsterdam in 1890.

DAKE, CAREL L., JR.

*Born 1886.* Son of Professor C. L. Dake. Well-known painter of East Indian landscape.

DERKSEN, G.

VAN DEVENTER, JOHANNA CORNELIA  
(Miss)

DOOYEWAARD, JACOB

*Born: 1876 in Amsterdam.* Medals: Amsterdam, St. Louis, Arnhem, Montevideo.

VAN DRIESTEN, A. J.

*Born: 1878 in Leiden.* Pupil of Th. de Bock. Represented in various private collections in America.

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VAN ESSEN, J.

*Born: 1854 in Amsterdam.* Pupil of Kever and Berg. At first landscape painter but in 1885 began painting animals on recommendation of Swan.

FERWERDA, BEREND

*Born 1880.* Studied at Academy Amsterdam. Medal: Arnhem 1913.

GARJEANNE, J.

Landscape painter in pastel and watercolor. Represented in the collection of H. M. the Queen of Holland.

GEERLINGS, J.

Director of the Art Institute at Arnhem.

GOEDVRIEND, THEODOOR

*Born: 1879 in De Steeg.* Pupil of Prof. Derkinderen and Th. van Hoytema. Studied in Italy, specializes in still life subjects, particularly mushrooms. Etcher.

GORI, BERTHA (Miss) *old woman*

GRAADT VAN ROGGEN, JOHANNES

MATTHEUS

Etcher. Medals: St. Louis, Liege, Barcelona.

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DE GROOT, G.

HAMEL, WILLEM

*Born: 1860 in Rotterdam.* Painter of portraits, landscapes, animals.

HARTING, DIRK

Well-known etcher.

HAVERKAMP, G. C.

*Born in 1872.* Self-taught. Medals: Brussels, Amsterdam.

HEMELMAN, ALBERT

HEYENBROCK, HERMAN

Painter exclusively of the "Great Industries." Represented in leading Museums in Europe. Worked in Holland, Belgium, England and Germany.

HOYTEMA, TH. VAN

*Born: 1863 in The Hague.* Lithographer, etcher. Several honors. Gold medal San Francisco 1915.

VAN INGEN, HENDRIKUS ALEXANDER

*Born 1846.* Self-taught. No Academies or artist's influence. Never traveled. Became suddenly known about 1903. Well known as a painter of cows.

## Catalogue of the Netherlands Exhibition

ISRAELS, JOSEF

*Born: 1824 in Groningen, died 1912 The Hague.* One of the greatest Dutch nineteenth century painters who influenced greatly the younger generation.

JANS, JAN

*Born: 1873 in Amsterdam.* Makes a special study of the Dutch dunes.

DE JONG, T.

*Born: 1879 in Laren.* Painter and etcher.

ROBERT JANSSEN, M. (Miss)

KERLING, ANNA E. (Miss)

Bronze medal San Francisco 1915.

KEVER, J. S. H.

*Born: 1854 in Amsterdam.* Studied at Antwerp Academy under Verlat. Etcher. Interiors and still life subjects. Several honors.

KLEINTJES, J.

KOEKOEK, GERARD

*Born: 1871 in Hilverzum.* First lessons from his father J. H. B. Koekoek. Etcher.

## Catalogue of the Netherlands Exhibition

### KOPPENOL, C.

Born: 1865 in Zoetermeer. Studied at The Hague Academy. Makes a specialty of animal subjects, particularly geese.

### KRABBE, H. M.

Born: 1868 in London. Studied at Amsterdam Academy. Passed one year in America. Figure painter and etcher. Medals: Barcelona, Paris, Buenos Aires, Arnhem, Utrecht, Valparaiso.

### KRAMER, MARTINUS

Born: 1860 in The Hague. Represented in Museums of The Hague, Rotterdam, Dresden, Frankfurt, Weimar. Medals: St. Louis, Paris, San Francisco 1915. Etcher.

### LÜCKER, EUGENE

Born: 1876 in Roermond. Modern tendencies. Began etching in 1909.

### LUYT, A. M.

Born: 1879 in Sliedrecht. Studied in The Hague Academy and Paris. Paints figures and horses.

### VAN DER MAAREL, M.

Born: 1857 in The Hague. Studied in The Hague Academy, pupil of W. Maris. Portraits, figures, beach scenes, still life, animals. Medals: Paris and Brussels 1897, Chicago 1893, Antwerp 1894, Barcelona 1898, Brussels 1910, Barcelona 1911, Amsterdam 1912.

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### MARIS, MATTHEW

Born: 1839 in The Hague. Academy The Hague. Studied in Antwerp 1855-1858 with his brother Jacob. In 1860 traveled through Germany. Lives in London. Greatest contemporary Dutch artist.

### MAUVE, A. R.

Born: 1877 in The Hague. Son of Antoon Mauve.

### MAUVE, ANTOON

Born: 1838 in Zaandam, died 1888 Arnhem. Pupil of van Os and Verschuur. Worked with the Brothers Maris in 1856 and with J. W. Bilders. Highest honors in all important expositions. Represented in all leading museums.

### MENSION, C. J.

Painter of animals.

### MENTOR, A.

Visionary drawings and stained-glass window designer.

### MEYER, JOHAN

### MONDRIAAN, FRITZ

Born: 1853 in The Hague. Began painting late in life. Pupil of W. Maris and Th. de Bock. Medal: St. Louis. Represented in Museums of Weimar and Prague.

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### DE MOOR, P. CORNELIUS

*Born in 1866.* Studied at Rotterdam Academy, in Antwerp and in Amsterdam, in Paris under Benjamin Constant. In 1888 visited Jerusalem and the Mediterranean. Especially interested in terpsichorean subjects.

### MOOY, F. A.

*Born: 1884 in Haarlem.* Studied at The Hague Academy. Landscape painter. Medal: Utrecht.

### MOULYN, S.

*Born: 1866 in Rotterdam.* Studied at Academies of Rotterdam and Amsterdam. Lithographer and painter.

### OERDER, FRANS

*Born in 1867.* Studied in Rotterdam and Brussels. In 1890 visited South Africa; returned to Holland in 1907. Medals: Amsterdam 1912, Arnhem 1913.

### OOSTERZEE, H. A. VAN

*Born: 1863 in Rotterdam.* Studied at Rotterdam Academy, pupil of P. J. C. Gabriel. Medal: Paris 1900.

### VAN OVERBEEK, G. J.

### POORTENAAR, JAN

### DE REGT, P.

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### REPELIUS, BETSY (Miss)

*Dutch interior*

### VAN RHYNNEN, JAN

### RINK, PAUL

*Born: 1852 in Veghel, died 1903.* Studied at the Academies of The Hague and Antwerp. Worked with Josselin de Jong, Arntzenius and Van Gogh. Studied in Rome, Paris, Holland. Figure painter in pastels and watercolors.

### ROELOFS, WILLEM E., JR.

*Born: 1874 in Brussels.* Studied at The Hague Academy. Medal: Arnhem 1913. Painter and etcher.

### ROSSE, HERMANN

### SCHIEDGES, P. P.

*Born in 1860.* Studied at The Hague Academy. Represented in Museums of The Hague, Haarlem, Middelburg and in the collection of H. M. the Queen of Holland.

### SCHIPPERUS, PIETER ADRIANUS

*Born: 1840 in Rotterdam.* Began painting at the age of 32. Received subsidy from the late King William Third. Medals: Amsterdam, Scheveningen. Honored by the Grand Duke of Saxe Weimar.

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### SCHULMAN, DAVID

Medal: San Francisco 1915.

### SCHELFHOUT, LODEWYK

### SLUITER, WILLY

*Born: 1873 in Amersfoort.* Studied at the Rotterdam Academy. Illustrator and figure painter. Medals: Munich, Barcelona, Buenos Aires, St. Louis, Amsterdam, San Francisco 1915.

### SMITH, HOBBE

*Born: 1862 in Witmarsum.* Studied at the Academies of Antwerp and Amsterdam. Figure and landscape painter. Represented in Museums of Amsterdam and Middelburg and in the collection of H. M. the Queen Mother of Holland. Gold medal San Francisco 1915.

### SNOECK, JACOB

*Born in 1881.* Studied at The Hague Academy. Represented in various private collections in U. S. A.

### VAN SOEST, LOUIS

*Born: 1867 in Java, Netherlands East Indies.* First studied engineering, began painting in 1891. Medals: Brussels 1897, Paris 1900, Amsterdam 1903, St. Louis 1904, Munich 1905. Represented in the Museums: Luxembourg, Paris, Pinakothek, Munich, Buffalo Fine Arts Academy, City Museum St. Louis, Kaiser Wilhelm Museum Krefeld and in the collection of the King of Italy.

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### STERRE DE JONG, J. F.

### TESTAS, P. H.

### TOOROP, JAN

*Born: 1858 in Poerworedjo, Netherlands East Indies.* Studied in Brussels, Mechelen, London. Many portraits, now religious subjects. Modern.

### VAN TUSSEN BROEK, OTTO

*Born: 1882 in Leiden.* Business career until 1900. Studied in Paris, London and Belgium.

### VAN DER VALK, M.

*Born: 1857 in Amsterdam.* Represented in the Museums of Amsterdam and Rotterdam. Medal Paris 1900.

### VELSEN, SUZE (Miss)

### VLAANDEREN, JOHAN

### VREEDENBURGH, C.

*Born 1880.* Self-taught. For three years recipient of Royal Subsidy. Met Roermeester and William Maris, who advised him. Medals: Amsterdam, Arnhem, San Francisco 1915.

### VREEDENBURGH-SCHOTEL, M. (Mrs.)

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VAN VUUREN, JAN

VAN DER WAAY, NICOLAAS

*Born: 1855 in Amsterdam.* Studied at Amsterdam Academy. Studied in Belgium, France, Italy. Professor, Academy of Amsterdam. Medals: Munich, Dresden, Prague, Paris, Brussels, Amsterdam, Barcelona.

VAN WALCHREN, PIET M.

*Born: 1876 in The Hague.* Studied at the Academies of The Hague, Dresden and Brussels.

WANDSCHEER, MARIE (Miss)

*Born: 1856 in Amsterdam.* Studied at Amsterdam Academy. Figures, portraits, but principally flower pieces.

VAN WANING, CORNELIS ANTHONY

*Born: 1861 in The Hague.* Pupil of Johannes Bosboom. Views of cities. Medals: Scheveningen, Barcelona, Paris, Enghien.

WARTENA, FROUKJE (Miss)

VAN DER WEELE, H. J.

*Born: 1852 in Middelburg.* Studied at The Hague Academy. Worked with Breitner, Mauve, de Zwart. Painter and etcher. Medals: Munich, The Hague, Amsterdam, Paris, Chicago, London.

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VAN DER WILLIGEN, C. A. (Miss)

*Born: 1850 in Haarlem.* Worked in Belgium and France. Subjects principally flowers.

ZON, JACOB

*Born: 1872 in The Hague.* Studied at The Hague and Antwerp Academies. Also studied in Paris. Represented in The Hague Museum. Professor at The Hague Academy.



Antoon Mauve

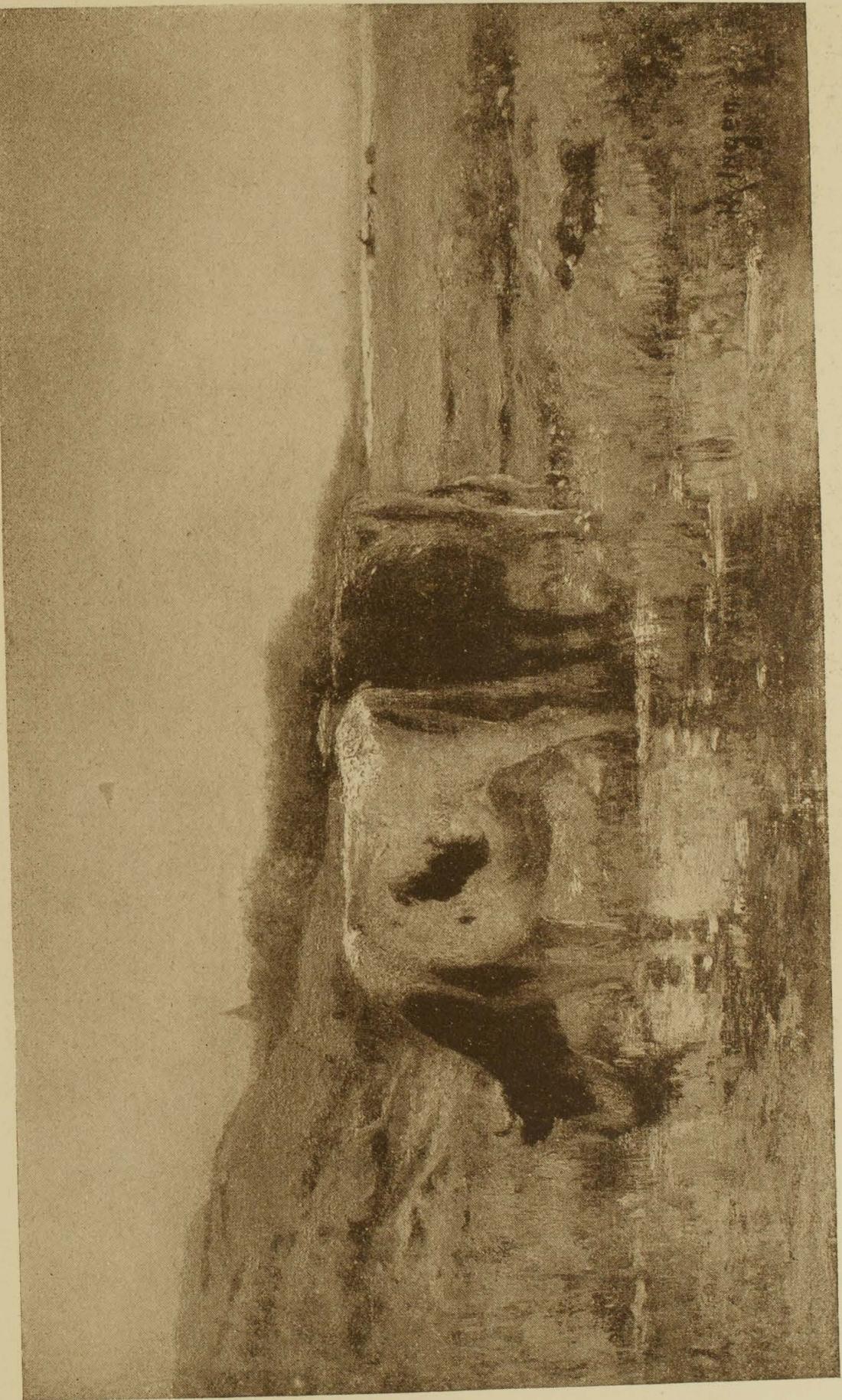
*"Sheep Shearing"*



J. S. H. Kever

*"Domestic Cares"*

52



53

H. A. van Ingen

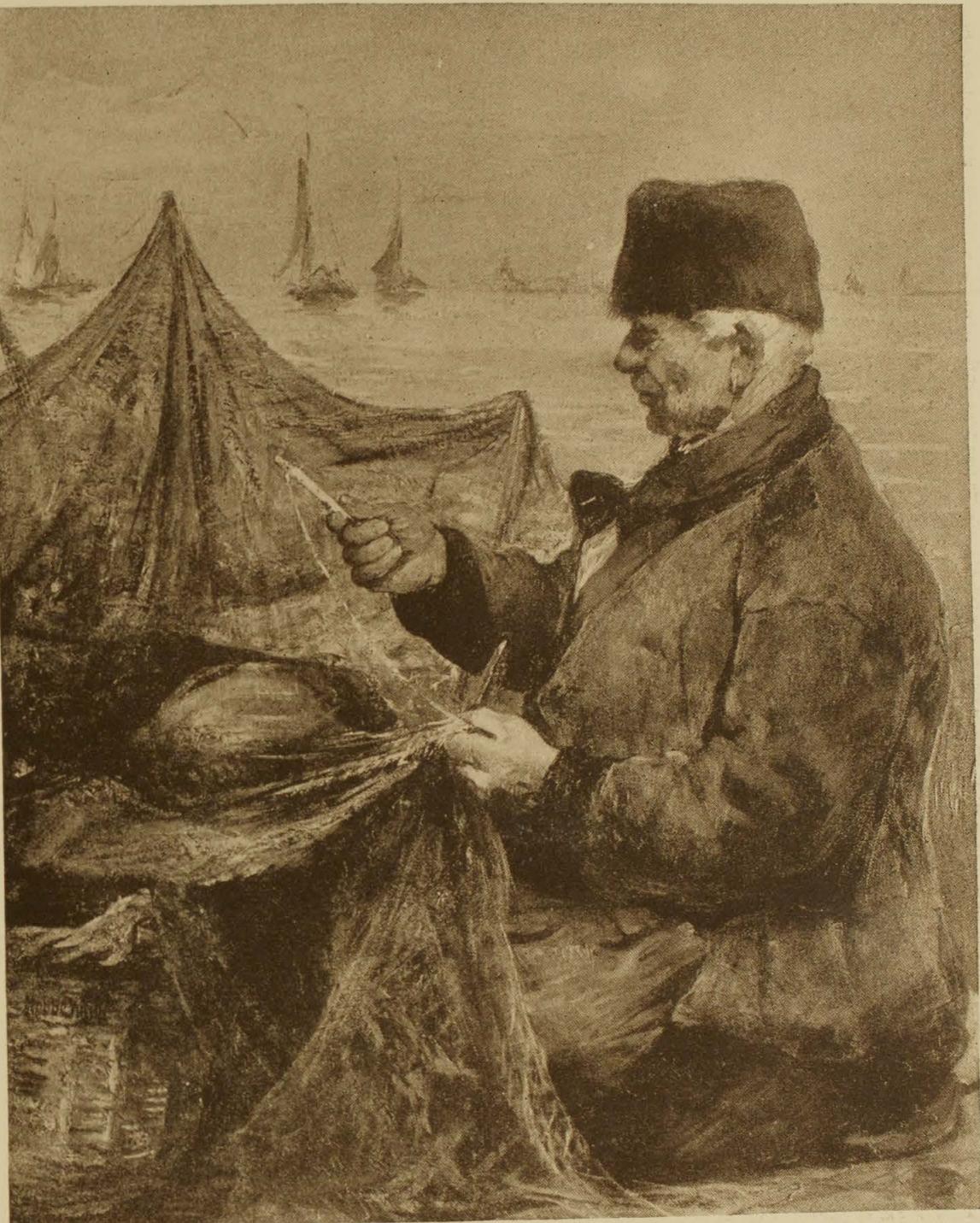
*"Dutch Landscape"*



"*Pelicans*"

J. van Essen

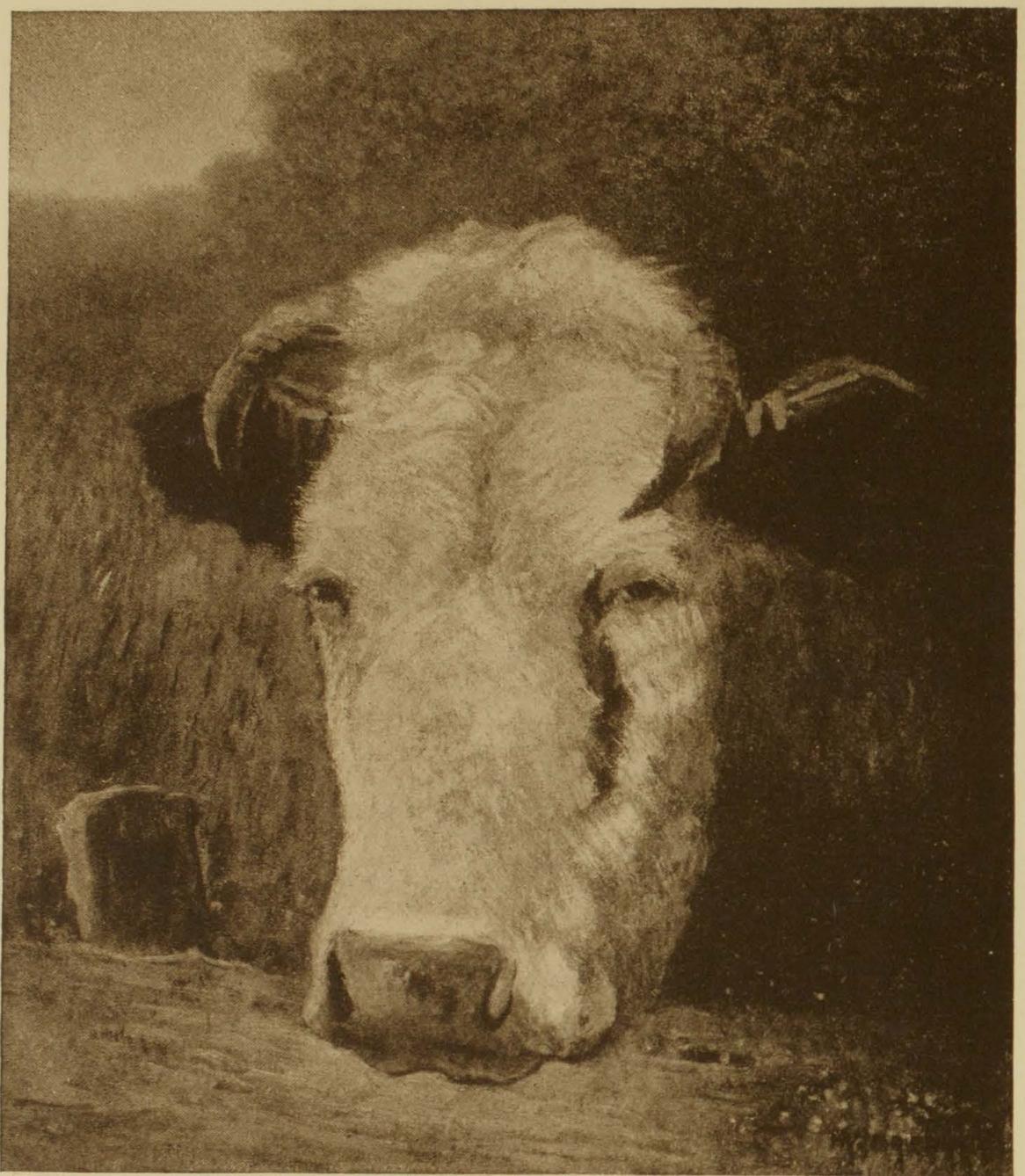
54



Hobbe Smith

"*Fisherman Knitting Nets*"

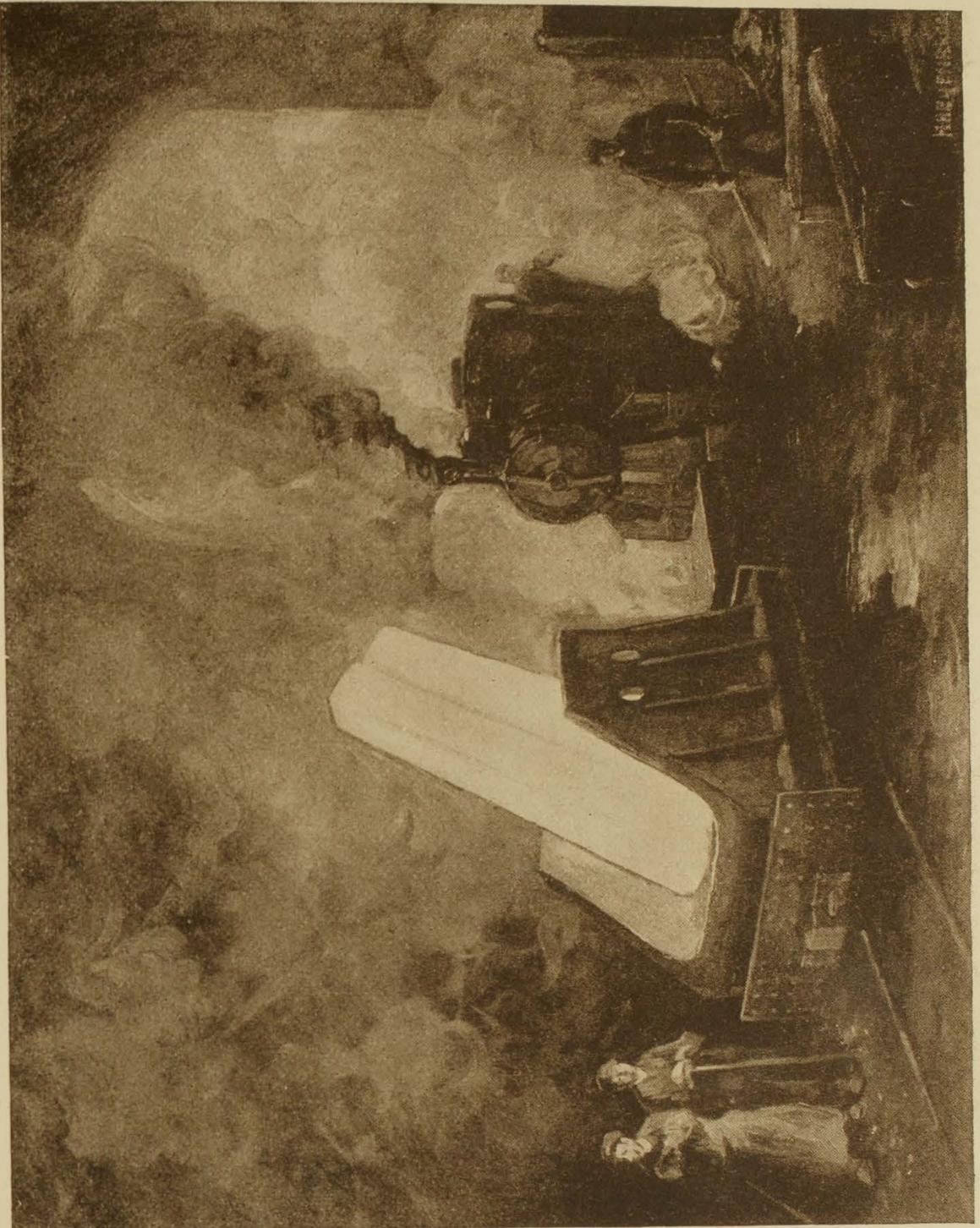
55



H. A. van Ingen

"Head of a Cow"

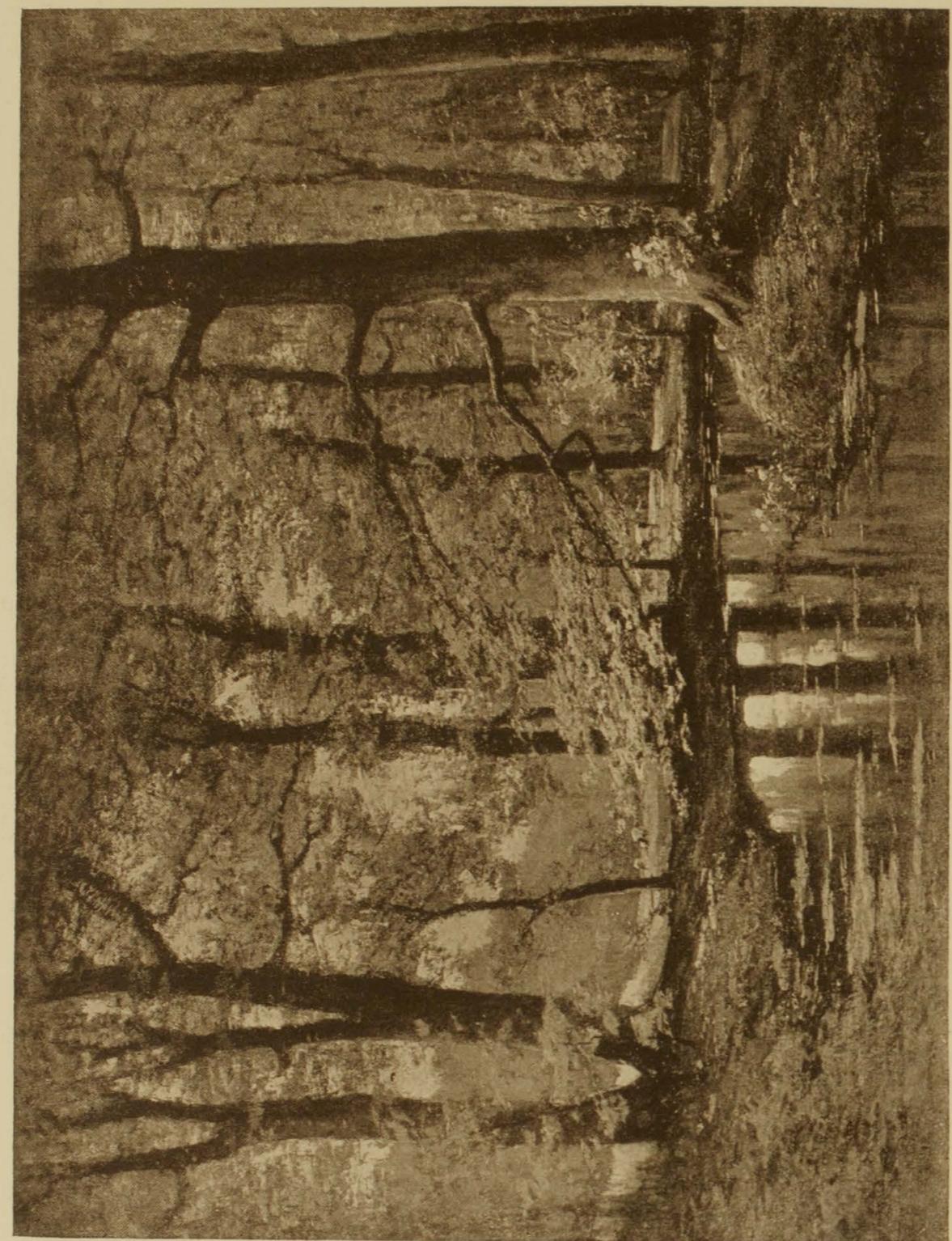
56



H. Heyenbrock

57

"Steelworks"



F. Mondriaan  
"The Golden Autumn"

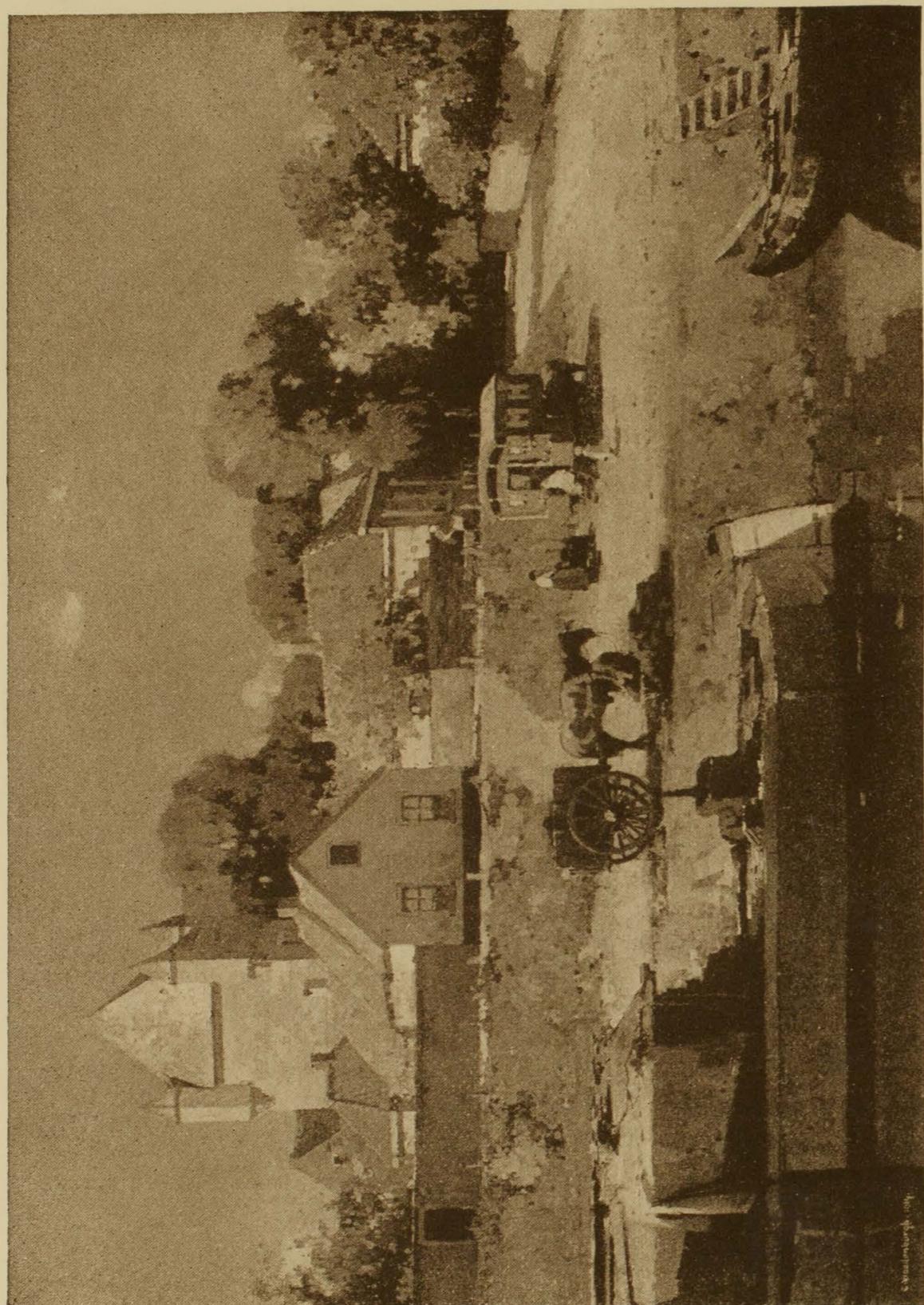
58



W. van den Berg

"Boy with Bowl of Fruit"

59



*"Unloading Peat"*

C. Vreedenburgh

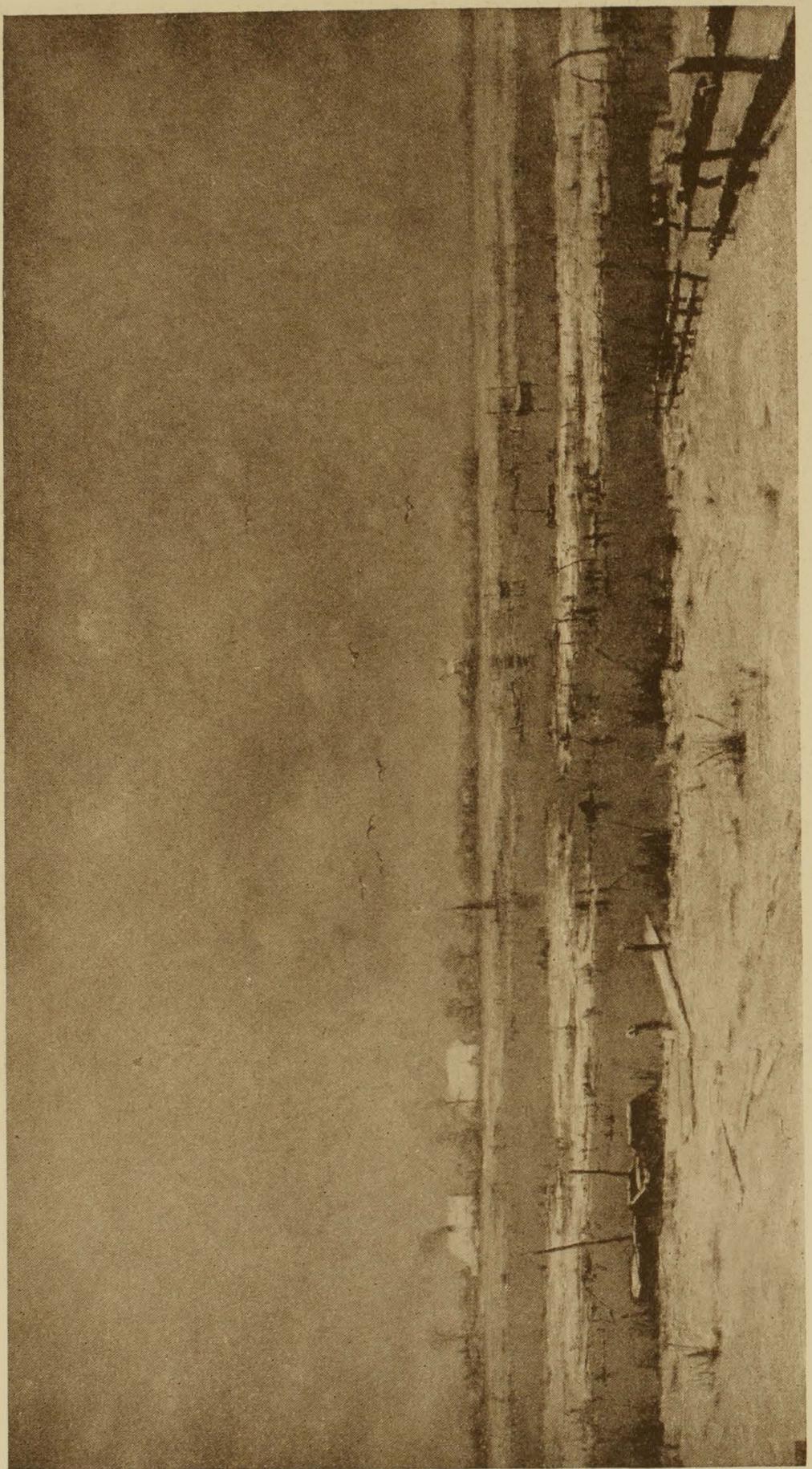
60



H. M. Krabbe

*"Little Sis"*

61



M. Kramer

62

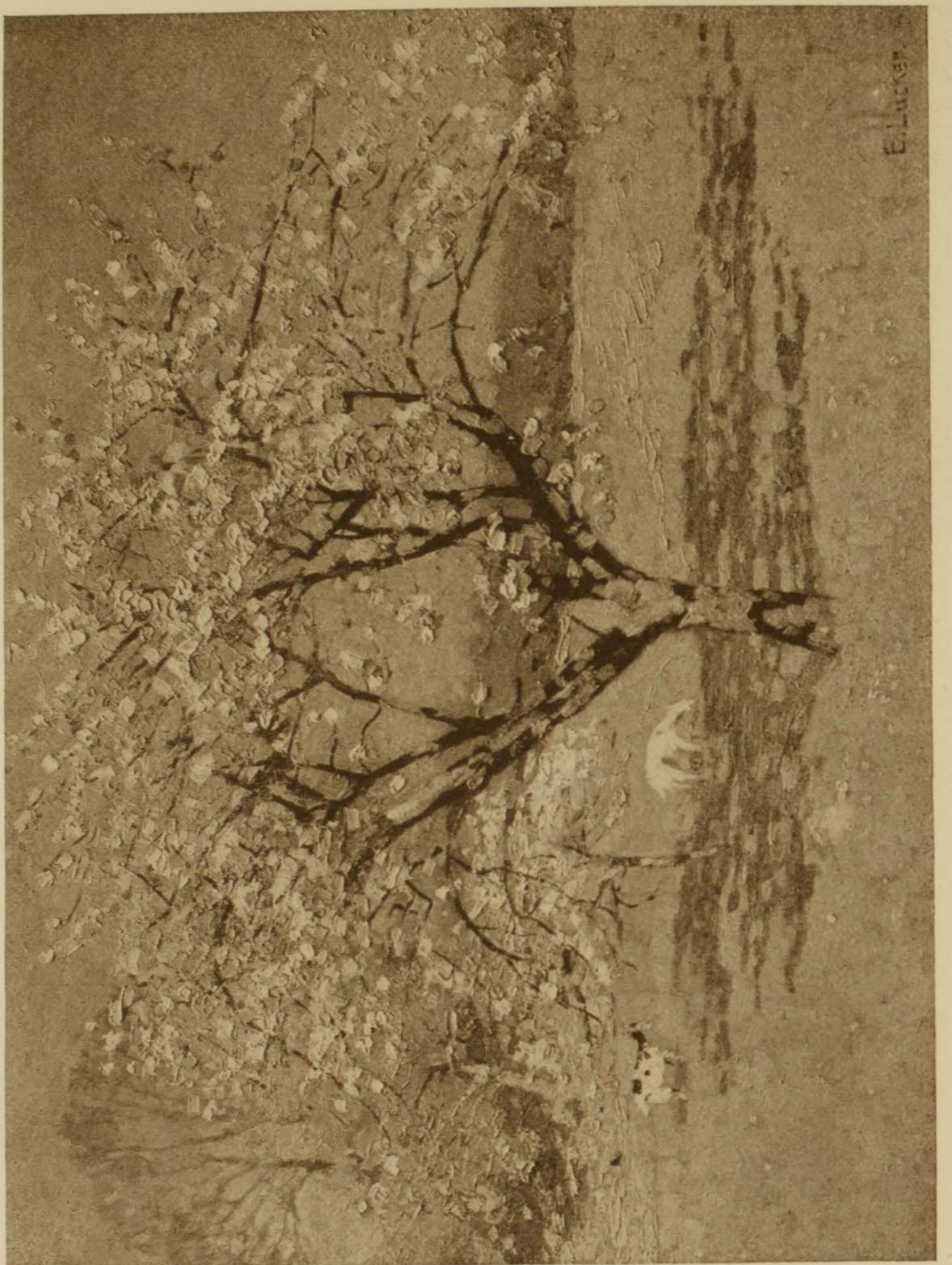
"Wintertime in Holland"



P. C. de Moor

63

"The Dance"



E. Lücker

"Blooming Apple Tree"

64



P. M. van Walchren

"The Buccaneers"

65



P. P. Schiedges

"Mill at Nigtevecht"



N. van der Waay

"The Looking Glass"



D. Harting

*"The Amsterdam Lock"*

